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'THE VIOLINIST,'
A Record of the String World.

Edited by J. Nicholson-Smith.

Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.

Vol. III, No. 32.

July 17th, 1909.

Price, TWOPENCE.

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Editorial.

WE would wish all our friends particularly to note our change of address, our offices now being situate at

No. 3, Amen Corner,
Paternoster Row, E.C.

In our last issue we mentioned that the Strad sold at Messrs. Puttick & Simpson's was originally in the hands of a milkman. We are informed by Messrs. Puttick & Simpson that this is incorrect, and we therefore apologize for the error, taken from one of the evening papers, as we had not seen the correction in a later issue.

The Handel-Mendelssohn Festival at the Crystal Palace is over. It was unique this year in keeping Mendelssohn in remembrance with the usual triennial one of Handel. On this occasion the great orchestra and choir excelled themselves, and the Festival was the greatest success, from a musical point of view, that has ever obtained, and although the weather was bad the attendance was a record.

The Chopin centenary is also to be kept, although the evidence is fairly conclusive that he was not born till 1810.

At the Hereford Festival the solo violin will be Mr. Frye Parker, and the Grimson String Quartet will also give their aid. There will be a new work by Dr. Walford-Davies, entitled 'Noble Numbers,' and new works by Frederick Delius and Granville Bantock.

Our readers will be interested to hear that Breitkopf & Härtel, of 54, Great Marlborough

Street, W., have succeeded in making arrangements with the firm of Römhildt, of Weimar, to supply the famous Römhildt pianos to their customers. Established in 1854, Römhildt's have thus for more than sixty years been engaged in the manufacture of high grade instruments, always advancing along the highest artistic lines, and more than keeping pace with the development of technical science in the production of musical instruments. Discriminating piano buyers will therefore appreciate the increased facilities, through Breitkopf & Härtel, to procure the products of the Römhildt workshops; and there is no doubt that there will be a steadily progressive demand for them. Those who desire to become well informed concerning the very latest developments in piano manufacture should send at once for the exceedingly tasteful and comprehensive catalogue of these instruments.

Auction Prices.

At Messrs. Glendining & Co.'s Argyll Galleries, on June 23rd, the following prices were realized:—

Violins by Banks £2 17s. 6d., Jean Vuillaume £3 3s., Simpson £5 10s., David Hopf £4 12s., Franciscus Punati £4, Simpson £6 15s., Pressenda £6 5s., Guadagnini £11 10s., Pfrestzschner £6 5s., Raphael Gagliano £4.

Cellos by Carcassi £6 5s., very fine old with bow (in case) £16 10s., fine old Italian, £13 10s.

Prælium Chopins.

(To T. C.)

I LOOK out through the window . . .
a rhododendron bush sways restlessly,
mysteriously to and fro.

The lone trees stand crucified against an
opalescent sky.

In the next room someone is playing the piano.
The sun shines whitely—touches the rhodo-
dendron leaves with soft colour. To and
fro the branches sway, stretching upwards
and outwards so mysteriously as though
they moved in a dream.

Through the open window the cold air, blow-
ing in, stirs the lace curtains languidly.

. . . What is being played in the next
room? Does the music float out of the
window to the garden?

Does the plant hear it and answer to the
sound?

The music, too, is strangely restless—it is
seeking something— . . . perhaps this
mystic green plant so faintly touched with
sun colour.

I dream . . . And there is no plant, no
garden—there is only a dark, mysterious
seeking to and fro—a stretching upwards
and outwards—a dream-like movement.

What is it?

I look out into the garden at the bare trees
crucified against the opalescent sky. The
sun is smothered under the white wing of a
cloud. . . .

In the shadowed garden the plant is trem-
bling. . . .

K. MANSFIELD, 1909.

The Viking Club.

PROFESSOR I. GOLLANCZ, D.LITT.,
President, took the chair at the annual
dinner of the Club, at the Trocadero
Restaurant, on Thursday evening, July 1st.
After the toasts of 'The King,' and 'The
Queen,' the chairman proposed the guest of
evening, Professor W. P. Ker, LL.D., who in
response referred in eloquent terms to the
research work of the Club, and the wealth of
northern literature. Professor. A. Mawer
proposed 'The Visitors and Honorary Mem-
bers,' to which Dr. Furnivall responded in a
stalwart Viking speech; also Miss Panes and
Dr. A. Bugge (of Christiana). Miss E. Hull
proposed 'The Viking Club and Old Lore,'
to which the President replied.

The following musical programme, with
Scandinavian items, was much enjoyed:—

PROGRAMME.

Pianoforte Solo	... (a) 'Albumblätter' Grieg
	(b) 'Sonata in E minor' ...	Mr. Alexander Popham.
Song (in Danish)	... 'Maj' ...	Pettersen-Berger
	Fröken Maja Kjöhler	
	(At the piano Miss Muriel Davenport).	
Song	... 'The Challenge of Thor' ...	A new setting by
	Mr. W. A. Peterkin (accompanied by the Composer).	W. R. Simmons
Pianoforte Solo	... Study in A flat ...	Chopin
	Mr. Alexander Popham.	
Song	... 'Swedish Folksong,' arranged by	
	Fröken Maja Kjöhler	Muriel Davenport
	(At the piano Miss Muriel Davenport).	
Song	... 'The Norseman's Song' ...	Francis Allitsen
	Mr. W. A. Peterkin	
	(Accompanist: Mr. Alexander Popham).	

F.P.M.

At the opening of the Bohemian Club
'Zizka,' for members of the Czech Colony in
London, on Saturday evening, June 19th, an
interesting musical programme was executed
under the capable direction of Mr. Adolf
Lotter, who gave double bass soli; 'Fantasia
on Bohemian Songs' and 'Berceuse' (Godard).
Mr. Rudolf Weinman, violinist, rendered
'Z domoviny' (Smetana), 'Humoreska'
(Dvorak), 'Ukolebavka' (Grieg), and an
Etude (Fiorillo) arranged by himself. Another
violin soloist was Prof. Herman Koenig, who
gave 'Grand Concerto in E' (Vieuxtemps)
and 'Heire Kati' (Hubay). Miss Elsi Volker
sang 'Love the Pedler' (German) and 'Master
and Man' (Coningsby Clarke). The national
hymn 'Kde domov můj?' (Where is my home?)
was sung.

This club, which supplies a real need for
the colony, is located at 26, Gloucester Road,
Regent's Park. Count Lützow, D.Litt., the
historian, Dr. Karel Gros (Mayor of Prague),
and other leading men take a keen interest in
the institution, which has received a plaque
of Prague, by the sculptor Sucherda, an oil
painting of Jan Zizka (the blind Hussite
leader) by Stanek, and a panorama of Prague
by Chodera.

F.P.M.

Miss Ethel Smyth.

We read that Miss Ethel Smyth has,
informed an 'Express' representative at her
home, 'One Oak,' Frimley, Surrey, that she
has at last found her ideal conductor, and
cannot speak with too much enthusiasm on
the subject! Directly she heard Mr. Beecham
conduct, she knew that he was the saviour of
English music.

She says most emphatically that 'The
Wreckers,' would not have been produced if it
had not been for him, at the Afternoon Theatre
(i.e. His Majesty's).



'The Violinist.'

Miss Ruth Clarkson.

MISS RUTH CLARKSON was born in the British Isles and received her musical education at the Royal Academy of Music, London, and afterwards at the Chicago Musical College, receiving scholarships at both these institutions, where she was pupil of Emile Sauret, the eminent French violinist. She returned to England in 1905, at the age of 18, and during the same winter gave her first orchestral concert at Queen's Hall, with Henry J. Wood as conductor. Since then she has toured in the provinces, and has on many occasions appeared in London. On June 24th, of the present year, she again gave a recital at the Æolian Hall, with great success.

Kubelik.

JAN KUBELIK gave some account of his wanderings and impressions concerning the position of music to the representative of the 'Standard' which we think worth reading.

'I have been round the world from Victoria to Hyde Park Corner by way of Honolulu. In the United States I gave 120 concerts in all sorts of towns to all sorts of audiences. Then I started out for Australia, and on the way gave one concert in Honolulu. It was a most interesting experience, because the ship only arrived an hour before my concert began, and it left again immediately the concert was over. The vessels only stop there three hours, and in such a climate one would like to stay three months. In Australia I gave nearly 50 concerts, crossed over to New Zealand, paid a call at Colombo on my way back to Europe, and since then I have been in Russia, in Hungary; in Austria and lastly in Paris, all on the way back—to Hyde Park Corner. I think the Slavs still rule the world both as executants and conductors. There is in their temperament more passion and more feeling than in the other races, and the German musicians it seems to me are suffering from too much schooling. So far as composers are concerned, there is very little to be said for them. They are all seeking a new spirit in music, and have not yet found it. Modern music is confused—confused in form, in melody, in every respect. There are but few who have any clearness of vision, such as the old masters like Beethoven and Mozart had. I know it is a rather unconventional thing to say, but I feel that Wagner's influence has been for the bad in

the composing of Music. To-day almost every composer seeks his inspiration in words: 'programme' music is the cry. They all want something to illustrate with music. That is not the true spirit of composing. The path that Beethoven and Mozart followed, the musical expression of a mood, has been deserted for the Wagnerian road. In the music of Haydn the music tells you what he means: it wants no words to make it clear. In modern composition, it is apparently the function of music to make clear the meaning of the words.

'But there is a modern composer who interests me; I will not mention his name, but he has written a concerto for the violin which I am studying very carefully. He is the bearer of an English name, and he is a musician, a fine musician. This concerto I hope to play at a concert in London next year, and it should become very popular. It is very free in form, following none of the old arbitrary divisions, but there is nothing bizarre about it. The harmonization is beautiful, and, fantastic though the idea is, the composer has carried it out without any buffoonery. Nothing, perhaps, is more difficult for a musician than the presentation of a novel piece to the public. He has not only to bring out the hidden meaning of the composer, he has also to make the public understand that meaning, and it is often only when they have heard the piece three or four times that they can do that. The modern soloist must be a man of all-round musical education. The days of the violinist with a *répertoire* of fifteen pieces and no knowledge of any other instrument are long since past. There has come a great change in the conditions governing both opera and orchestral composition, and the players, who thirty years ago stuck in their little furrows with their own little fads and would not look around them, or learn, could not exist now. For some reason or other critical students of music disclaim the majority of the writings of Paganini. Yet his Variations, to take an example, are as valuable in violin music as are the *colatura* passages for the soprano in 'Lucia di Lammermoor' or 'La Sonnambula.' Yet these are not decried!

While in Paris Kubelik was decorated with the Red Ribbon of the Legion of Honour.

Romance of a Violin.

At her second recital on July 2nd, at St. James's Hall, Miss Elsie Playfair more than justified the impression she made in May by her violin playing. Her graceful style, crisp, clean technique, are such as we would expect from one who gained the first prize at the Paris Conservatoire. Lalo's *Symphonie*

Espagnole and the Adagio from Max Bruch's Concerto in D minor were rendered with fine execution.

The violin Miss Playfair played on has a romantic and chequered history. Originally it belonged to the celebrated composer, Louis Spohr. From him it is said to have been stolen at Gottingen in 1804. Passing through many hands it came into the possession of a well-known amateur, an American gentleman, who heard Miss Playfair at her violin recital in Berlin a few weeks ago. He was so struck by her playing and evident musical gifts that he presented her with the violin. The instrument, which is valued by experts at £1500, has a sweet, silvery tone.

Dr. Serge Barjansky.

This Russian 'cellist made his first bow to an English audience at St. James's Hall on the evening of June 28th, at nine. A brief programme served to show his artistic methods and temperament. But it seemed a pity to play a concerto (Lalo in D) with only the piano accompaniment. Dr. Barjansky is extremely well equipped technically, as was shown by his performance of Klengel's Caprice for this instrument solo. This is the most difficult work for the 'cellist extant, although following Bach's 'Chaconne' in type and a theme by Schumann harmonically. It certainly has no parallel in the literature for this instrument, and, we may add, we are grateful for that mercy. It is of colossal difficulty, and such performances on the 'cello can only be given by an artist of the greatest distinction. The other items on the programme were 'Elohome,' by Gernsheim, and a 'Hungarian Rhapsodie,' arranged by Popper. The last and the Lalo concerto were both encored. Dr. Barjansky is a welcome addition to our none-too-full ranks of violoncellists, for he can bring forth the peculiar qualities of his instrument by his fine warm breadth of tone.

Macmillen.

PROGRAMME.

- | | |
|--|----------------|
| (a) 'Prelude in E major' | Bach |
| (Accompaniment by Schumann) | |
| (b) 'Passacaglia' | Handel-Thomson |
| (a) 'Le Nil' | Xavier Leroux |
| (b) 'Mandoline' | Claude Debussy |
| (c) 'Nuit de la St. Jean' | Grieg |
| Mlle. Artot. | |
| Concerto in F sharp minor | Ernst |
| Allegro Moderato. | (1814-65) |
| Lento. | |
| Allegro Molto. | |
| (a) 'Paysage' | Reynaldo Hahn |
| (b) 'D'une Prison' | |
| (c) 'La Tosca' | Puccini |
| Mlle. Artot. | |
| (a) 'Spring Song' | Pascal |
| (b) 'Italian Christmas Pastoral' | Massenet |
| (c) 'La Bella Contadina' | Severn |
| (d) 'Gavotte' | Gosse |
| (e) 'Moise Fantasia' (for G string alone) | Paganini |

At his final and sixth recital on June 29th, at Queen's Hall, Francis Macmillen, the American violinist, was heard in a programme embracing varied styles, and one that served to display to the best advantage his neat executive and artistic gifts. Ernst's F sharp minor Concerto was so well performed that an encore was demanded. In response, Mr. Macmillen played 'L'Elm,' a delicate and charming little study for muted strings by Fabre. This and 'Causerie,' a dainty and melodious piece of his own, were given with intimate feeling and taste.

Famous Violins.

Mr. Wessely has, we hear, now obtained from C. Andreoli a genuine Domenico Montagnana, which had the belly so badly smashed that Joseph Guarnerius del Jesu put a new one to it. It is, therefore, an unique instrument and very fine. Mr. Wessely has never had an instrument to which he has become so attached.

'The Cremona.'

Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to

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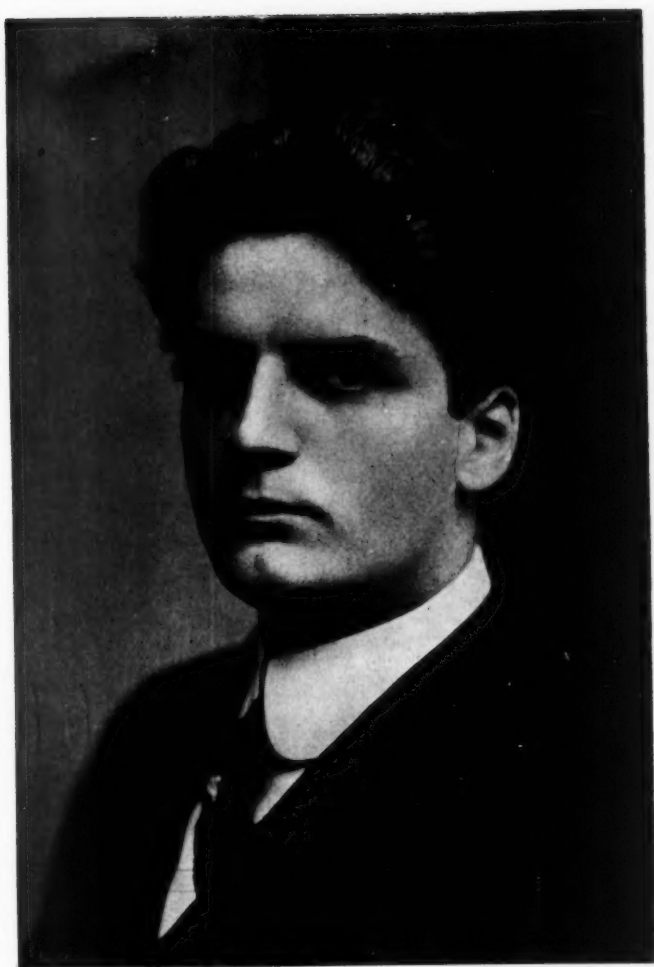
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The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Art of the Month.

Bechstein Hall was well filled on the evening of June 2nd to hear Miss Marie Freund's recital, and from a glance at the programme each anticipated a delightful two hours. Miss Freund, who has a rich mellow voice, sang with an ease and delicacy of tone which made it a pleasure to listen. In her efforts she was ably accompanied by that well-known pianist, Mr. George Henschel, who interpreted each song with a grace and skill which one could not but envy. Miss Freund chose selections from Schubert and Schumann, and in the 'Frühlingsnacht' was particularly dainty in her clear and bright rendering. Gluck was



MACMILLEN.



represented in his seldom-heard 'Divinités du Styx' (from 'Alceste') which, despite its technical difficulties, was given by the vocalist with considerable skill. In other songs we preferred her style, however, as for instance in the impassioned 'Sehnsucht' (Brahms), in which the charming depth and beauty of voice were heard to perfection. The audience showed keen interest in Mr. George Henschel's group of songs, notably 'Rote Lippen, bleiche Wangen' and 'Freue dich, o, Seelenvogel,' in which Miss Freund showed a strikingly noble interpretation of the composer's work.

It is not often we welcome a singer from Boston, U.S.A., and those among us who had the pleasure of hearing Miss Lilla Ormond at the Æolian Hall, on the evening of June 3rd, had no reason to complain. The programme, which contained selections from English, German and French songs, was carried out to the letter, and appeared to give great satisfaction. Miss Ormond is possessed of much charm both in appearance and in voice. Her contralto notes were clear and pleasant, though at the beginning slight nervousness was evinced. By the time she reached the charming and airy 'Vous dansez, Marquise' (Lemaire) she had happily gained full control of her vocal powers, and her brightness and piquancy met with considerable commendation. Here and there the French pronunciation left something to be desired, but in the German Miss Ormond was particularly good. The programme closed with a group of English songs, and in these the vocalist was quite in her element, and sang them with great beauty of tone. We should predict a successful future for this young American. Mr. Richard Epstein presided at the piano.

At Bechstein Hall on the afternoon of July 9th, a large number of relatives and friends of the pupils of Sir George Power, gathered to enjoy a long and brilliant programme. The time stated was from 3 to 6 p.m., and tea was served during the afternoon. An important feature of the concert was the performance of a Cycle of Songs 'Love at the Fair,' sung with striking effect by Miss Palgrave Turner and Mr. Hubert Bromilow. The accompaniments were given by the composer, Miss Marie Horne, and the Cycle was received with much interest by the audience. The composer and the artistes were recalled many times. Great credit is also due to the vocalists, who gave with much dramatic feeling a selection from the 'Cavaleria Rusticana,' and we must not omit special mention of the Misses Brooke, Davis, Walker, etc., for their admirable renderings of English

and Italian songs. Hearty applause greeted Miss Kirkwood for the lovely, rippling 'Je suis Titania' (Thomas). During the afternoon we had the pleasure of hearing little Effie Kalisz, the wonderful child pianist, who on this occasion excelled herself, particularly in her finished performance of Chopin's Valse in C sharp minor. Her entire lack of self-consciousness added to her happy and thoroughly childlike personality makes her a most popular little artiste.

PROGRAMME.

- Trio Ch. M. Widor
Violin—Miss Winnifred Thomson.
'Cello—Miss Marjorie Thomson.
Piano—Miss Shaw.
- Violoncello Solos—
(a) Adagio Tartini
(b) 3rd Movement, Concerto in C Haydn-Popper
Miss Joan Salomon.
- Violin Solos—
(a) Romance, D minor Concerto ... Wieniawski
Miss Margaret Drummond.
(b) Carneval Russe Wieniawski
Miss Sybil Keyser.
- Violoncello Solos—
(a) Fantasia Hongroise ... Grützmacher
Miss Marjorie Thomson.
(b) 1st and 2nd Movements,
Concerto in A minor ... Saint-Saëns
Miss Grace Law.
- Violin Solos—
(a) Air on G string Bach-Wilhelmj
Miss Vera Christopherson.
(b) La Folia Corelli
Miss Dorothy Sprigg.
(c) Rhapsodie Hongroise Hauser
Miss Jack Frost.
- Violoncello Solos—
(a) Andante Gottermann
(b) Czardas Fischer
Miss Marjorie Thomson.
- Violin Solo—
7th Concerto De Bériot
Master Ernest Law.
- Violoncello Solos—
(a) Berceuse Järnefeldt
(b) Scherzo Van Goëns
Miss Grace Law.
- Piano-Quartet in E flat Beethoven
Violin—Master Ernest Law.
Viola—Miss Rose Law.
'Cello—Miss Grace Law.
Piano—Miss Lily Law.

The pupils of Mr. Dettmar Dressel, and of Mr. Emil Krall, gave a very satisfactory illustration of their capabilities on the afternoon of July 6th, at Queen's Gate Hall. All the pupils gave evidence of thorough and efficient musical training, and in one or two instances including the 'cello solos of Miss Marjorie Thomson, whose years numbered less than thirteen, and of Master Ernest Law, with his violin solos, the bowing and the tone were remarkably good. The piano quartet in E flat (Beethoven), performed by Master

Ernest, and the Misses Rose, 'Grace, and Lily Law, is worthy of special praise. The *ensemble* was uncommonly fine for such young artistes. Considerable skill was evinced by Miss Grace Law for her excellently rendered Concerto in A minor (Saint-Saëns). The hall was well filled with an enthusiastic audience, despite the uninviting weather.

Mr. Reginald Dawson seemed destined to be unfortunate in his afternoon recital on June 11th, at Steinway Hall. The soprano singer who was to share the honours of the programme was unhappily absent, and though a contralto kindly came forward instead, the songs throughout the performance were rendered almost uninteresting owing to the entire lack of programmes. Some items only were announced. Mr. Dawson's choice of songs did not lend itself at all to the taste of the average London concert-goer. Among the sentimental in his selections were classed such as 'Because,' and 'If I built a world for you.' Later, his choice was even less happy and savoured distinctly of the seaside pavilion artiste, notably in vocal efforts such as 'In 1822,' and 'Mary, Mary.' His voice is of a medium quality, and decidedly insufficient to fill a hall. Little Miss Effie Kalisz (whose portrait we published in our June issue) contributed some remarkably well rendered pianoforte solos. When one considers how young she is, her playing is really marvellous. In Mendelssohn's 'Bees' Wedding' she was particularly good. In slower, graver movements she has here and there a slight lack of depth and feeling, quite excusable in a merry, bright little artiste as she very naturally is. Her brilliant execution brought hearty applause.

In spite of the attack of bronchitis which caused the postponement of Miss Maria Ricardi's vocal recital, and for which indulgence was asked when it took place at Æolian Hall on Monday evening, June 14th, that lady's successful renderings of high soprano songs met with well merited applause. She opened with the aria from *Carimen* 'Je dis que rien ne m'épouvante,' and later sang in German 'Solveig's Lied,' (Grieg), 'Meine Liebe ist grün (Brahms), 'Citronenfalter' and 'Elfenkind' (Hugo Wolf). After the interval Miss Ricardi sang 'The lass with the delicate air' (Arne), 'Snowflakes' (Mallinsen), and 'Blackbird's Song' (C. Scott). She also gave in Italian 'L'Amoro' (Mozart), to which Miss Marie du Chastain played the violin obligato. Miss Du Chastain rendered in masterly style the soli 'Chaconne' (Vitali), 'En bateau' and 'Menuet' (Debussy). The only fault that could be found with the execution was a waste

of effort in movements, easily remedied with self-restraint, as her skill and knowledge are undoubted. Dr. Theo. Lieberhammer's clear enunciation was well displayed in Schubert's 'Der Kreuzzug,' 'Tod und Mädchen,' and 'Wohin,' more in fact than in the French songs 'D'une Prison' (R. Hahn), 'Adieu du Matin' (Pessard), and 'Mandoline' (Debussy). This gentleman has wide power of expression, and proved himself a favourite. Mr. Harold Craxton, at the piano throughout, was of great help and in no way obtrusive as accompanist. We regret that an attractively printed programme was marred by many blunders in the different languages, one error requiring rectification from the platform.

An unusually inspiring programme had been prepared by the Misses Adila and Jelly von Arányi, assisted by Miss Hortense von Arányi, and Mr. Donald F. Tovey, for the evening of June 8th, at the Bechstein Hall. The young ladies, who are nieces of the late Dr. Joachim, certainly made an agreeable impression on this their first appearance in London. Opening with a Double Concerto for two violins (Bach), they at once showed that they had considerable power and skill, with unusual breadth of tone. This was even more in evidence, however, when Miss Jelly, (a young lady of not more than fifteen years of age), performed two Hungarian dances of Brahms-Joachim with an ease and masterly style of bowing which she must in part have inherited from her uncle. Miss Adila gave the ever favourite Ballade and Polonaise of Vieuxtemps, and was heard to great advantage on a Stradivarius; both sisters were enthusiastically recalled and acceded to the demand for encores. In their sister they have an intelligent and capable accompanist, but there was a certain ease lacking in her performance which was happily not in evidence with the violinists. Spohr's Duo for two violins in G minor was given with much vigour and fervour, the pianissimo passages being exceptionally good. The charm of these sisters is in their complete unison and sympathy, and on each appearance they were accorded much applause. Mr. Donald Francis Tovey gave Beethoven's Sonata (op. 78), and all were charmed with his rendering of that fine composition. We observed his good technique, economy of effort, and complete lack of mannerism. We had the opportunity of listening to Mr. Tovey later in Brahms' Sonata for violin and piano, with Miss Adila, and could not fail to appreciate the thorough finish and style with which they gave all the movements, particularly the opening allegro. These young ladies certainly have unusual talent and added to this must

Fig 3.31 (1)



MISS EFFIE KALISZ.

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Author of 'Violin Makers of To-day,' &c. 18th July, 1898.

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Miss RUTH CLARKSON.

have studied ceaselessly and untiringly, and the results are all that could be desired.

An excellent programme had been arranged for the evening of June 24th, at the Æolian Hall, by Miss Ruth Clarkson, a violinist of considerable skill, and Mr. Hugh Peyton, a vocalist of no mean ability. Both artistes were fortunate in securing the services of Mr. Hamilton Harty, the well-known accompanist, who performed with his customary ease and sympathy. In a fine Concerto in G minor (Max Bruch) Miss Clarkson was heard to greater advantage in the Adagio than in the other movements, the tone being decidedly harsh in the Finale, and the bowing rather strained and laborious. Later we much enjoyed Miss Clarkson's interpretation of an 'Andante and Caprice Hongrois,' which the composer, Émile Sauret, had dedicated to her. As regards the composition nothing of special feature or importance was noticeable, the style of the music hardly warranting the word 'Hongrois,' as its tone was decidedly French. An encore was granted for this item. This composition gave scope for much finish and technique, and was rendered with perfect ease and abandon. In the last group of violin solos the performer gave a 'Sehnsucht,' by Tertius Noble, played for the first time before a London audience. The theme was rather dull and spiritless, and it seemed almost a pity that such a skilled artiste should trouble to perform such indifferent work. In Schubert's 'Moment Musical' Miss Clarkson left nothing to be desired, and in the fairy-like and bewitching 'Elfentanz' (Popper) she was brilliant and versatile, and was repeatedly recalled by the audience. Mr. Hugh Peyton delighted those present with his fine intonation and clear enunciation; for his group of German Lieder, including those of Brahms and Von Fielitz, he received quite an ovation, especially for his bold and stormy rendering of 'Anathema.' In his group of English songs he was equally good, interpreting the style required by these 17th and 18th century works such as Purcell's 'Sylvia, now your scorn give o'er,' and Dibdin's 'While the lads in the village.' For 'The Country Wedding' (Winter, 1755.) Mr. Peyton was enthusiastically encores, and gave 'The Ladies of St. James's.' Altogether a capital programme was capitally performed, and the evening passed all too quickly.

A rather unusual but very pleasant programme was enjoyed by visitors to Mdle. Germaine Cornélis's harp recital at Steinway Hall, on June 28th, at 5 o'clock. This lady, who performs on an instrument by Pleyel, is the harpist to Princesse Clementine of

Belgium, and has gained the first prize at the Brussels Conservatoire. The solos with which Mdle. Cornélis opened were much appreciated by the audience, particularly Mailly's 'Impressions d'Avril,' a rippling composition in which one heard the pattering of raindrops, and could almost see the sun shining in the brighter movements. Mdle. also showed herself the possessor of a pleasant voice, though hardly suitable for a large hall. Her selection of songs (with her own harp accompaniments) was in good taste, comprising 'Si mes vers avaient des ailes' (Hahn) and a Chanson of Chaminade, while later she gave 'Parmi les Roses' (Nerini) with equal success. Her delicacy of tone and complete understanding of the music were especially noticeable in the 'Romance sans paroles' (Lefebure) and in the closing item of the programme 'Sérénade Mélancolique' (Hasselmann). The chief fault of the performance was the brevity, as the whole, including an encore, occupied but one hour.

A short, but decidedly brilliant programme was that given by Mr. Dettmar Dressel, violinist, and Mr. Otto Dressel, pianist, on the afternoon of July 1st. In the opening Sonata (Beethoven, op. 24) Mr. Dettmar Dressel showed a fine breadth of tone and a sympathy of touch which charmed his audience. In the Adagio and Scherzo movements these were particularly noticeable. Later, the artiste gave a graceful 'Poem' of Sinding, followed by a lovely 'Barcarolle' (Debussy), and a bright and changing Serenade. Here, the audience demanded an encore, as was the case after the masterly playing of Vieuxtemps' Andante and Polonaise (the latter by special request). Mr. Dressel had the advantage of a fine violin and of an admirable accompanist in Mr. Hamilton Harty. Mr. Otto Dressel added considerably to the afternoon's enjoyment by his magnificent performance of Chopin's Fantasia, op. 49. The impressive and dignified rendering was much appreciated. We admired the pianist, too, in his other selections, notably, Chopin's Valse in C sharp minor, and in Hensett's 'Si onseau j'étais,' for which he was repeatedly recalled till he finally granted an encore.

Visitors to Queen's Hall, on the afternoon of June 19th, experienced a great treat in the violin recital given by Mr. Francesco Santavicca, whose portrait appeared in our last issue. From start to finish the programme was entirely successful, and the artiste proved himself at the outset to be a capable master, performing with extreme delicacy of tone and great feeling. The Sonata in G major (Grieg) was given with

care, precision and great attention to detail, but in Saint-Saëns' concerto the violinist and pianist (Mr. Charlton Keith) both appeared slightly constrained; it seemed that a little more breadth and volume might have been introduced with success. Saint-Saëns' work was introduced again later, when Mr. Santaviceca gave the charming 'Havanaise' with rare skill, followed by Chopin-Wilhelmj's 'Nocturne,' which called forth much applause; owing to the grace of the composition and the fine manner of rendering. The greatest difficulties in the pieces chosen were met by Mr. Santaviceca with remarkable ease, and in his rendering of 'Le Streghe' (Paganini) and of Häuser's 'Rhapsodie Hongroise,' the artiste was afforded full scope for his faculties. It was interesting to note that this was the first appearance in London of this violinist, of whom we should be pleased to hear more.

Though Mr. Victor Benham, the American pianist, is a performer of ability, his action is marked by undue emphasis and heaviness. These were noticeable in his rendering of the Etudes Symphoniques, op. 13 (Schumann), which opened his second recital at Æolian Hall on Tuesday evening, June 22nd. These defects were modified to some extent in Beethoven's Sonata, op. 57, and still more in his selections from Chopin (three preludes, three mazurkas, and five etudes), proving that Mr. Benham is well able to control his exuberance. With some self-restraint, and absence of a slightly theatrical manner, all blemishes would be removed. The other items were Sonata 3, C minor (Benham), 'Spinnerlied' (Wagner-Liszt), 'Erkling' (Schubert-Liszt), and Hungarian Fantasia (Liszt).

At the small Public Hall, Croydon, on the evening of June 23rd, the senior pupils of the Misses Petherick gave a very good display of their talents and the able tuition which they had received. Among the items given were a Trio of Gade for piano, violin and 'cello, and later we had the pleasure of hearing the 'Ensemble Class' twice. Special mention should be made of a youthful violinist, Master Sidney Hunt, who performed two of De Beriot's movements from 9th Concerto with unusual brilliancy and tone. For so young a boy he promises a brilliant future. Mr. Frederick Hunt gave a fine 'cello solo (Andante and Finale of Goltermann), and was repeatedly recalled owing to the spirited rendering of the second movement. French and German songs were given with good voice and enunciation by Miss Liepman, who was warmly applauded. The programme, though

a lengthy one, was carried out with great success throughout, and the Misses Petherick are to be congratulated on the high standard and excellence of their pupils' performances. The concert of the junior students took place on June 30th.

Mr. Raymond Duncan gave an interesting lecture on Greek music on June 29th. Clad in ancient classical Greek costume—the chiton over which was the chlamys—Mr. Duncan, with his long hair, bare arms, and sandalled feet, looked as if he might have stepped forth from the dramas of Æschylus or Euripides. By means of coloured diagrams he clearly explained the mysteries of Greek music, speaking of its origin with the monochord, the tetrachordal system of Terpandor and Pythagoras, the three genera, and the model theory on which the music is based.

PROGRAMME.

Sonata—'A Dur' Handel

Andante

Allegro.

Allegretto moderato.

Mr. Richard de Herter and Mr. J. du Mont.

a. 'Immer Leiser' Brahms

b. 'Littauisches Lied' Chopin

Miss Blanche Thomas.

Sonata, op. 24 (Spring Sonata) Beethoven

Allegro.

Adagio molto espressivo.

Rondo.

Mr. Richard de Herter and Mr. J. du Mont.

a. 'Melissande in the Wood' Goetz

b. 'It was in a land' Chaminade

Miss Blanche Thomas.

Grande Sonata J. Raff

Allegro.

Allegretto moderato.

Scherzo.

Finale brillante.

Mr. Richard de Herter and Mr. J. du Mont.

On July 8th, through the kind courtesy of Miss H. Lauraint, R. de Herter and J. du Mont gave a very fine Sonata Recital at No. 18, Lancaster Gate, W. Both artists' spirits seemed knit, so perfect was the rendering of the above programme. This was very evident in the Beethoven 'Spring Song' and a wonderful rendering of Raff, especially the Scherzo and Finale. Miss Blanche Thomas gave charming renderings of her songs.

Miss Muriel Goodwin, who gave her first vocal recital on June 10th, at the Steinway Hall (assisted by Miss Dorothy de Vin, solo violin), has a pleasing soprano voice, and sings with artistic expression and temperament. Miss Dorothy de Vin played two violin solos with excellent tone.

The recital given by M. Fernand Rivière at the Salle Erard on June 10th, was devoted to

the compositions of Benjamin Godard, with whom he studied. If Godard's music does not show very much weighty material, it has, none the less, a fund of melody, and this was conspicuous in the trio in which Mlle. Godard, violin (sister of the composer), M. Joseph Hollman, 'cello, and M. Rivière, piano, took part.

Of the lady 'cellists who from time to time come before the public, few have such a reputation as Miss May Mukle. Miss Mukle was heard at her best at the St. James's Hall, on June 11th, and the warmth of her tone and the charm of her phrasing in the group of little pieces which came at the end of the programme showed once more how fine an artist she is. The programme also included clever variations by Mr. Thomas Dunhill and a Boccherini Sonata.

The violin playing of Miss Carlotta Stubenrauch is graceful. At the Æolian Hall on June 11th, she made a welcome appearance. Her performance of the Kreutzer Sonata, in which she was joined by Herr Bruno Hinze-Reinhold, was a very able one. The Bach Bourée for violin alone, however, was even better, Miss Stubenrauch having strung either herself or her instrument up to concert pitch.

Mr. Herbert Fryer, the young English pianist, at his recital at the Queen's Hall, on June 11th, not only justified previous favourable criticisms, but earned additional praise. Mr. Fryer is not an artist to rest upon past-won laurels, and intellectual and executive advancement was the keynote of his performance. In Brahms's Sonata in F minor he showed a command of himself and his instrument that is rare in so spontaneous a player. In Mendelssohn's 'Variations Sérieuses' there was an inclination to scurry, but Schumann's Toccato in the same group was a success. Three exceedingly effective pieces stood to his credit as composer, and these were heartily received by a large audience.

A delightful concert was given by the Misses Petherick's junior pupils at the Public Hall, Croydon, on June 30th. The programme was so full that we give it in its entirety rather than comment, as the renderings throughout were remarkably good; it speaks volumes for the powers of the Misses Petherick as teachers, both in knowledge and patience, for a high standard was reached throughout. Special mention should be made of Misses S. Bauer, G. Whelon, D. Roberts, E. Schumer, V. Clare, M. Jordan, D. Morfey, and Masters H. Ashley, R. Garraway, R. Frith. Special mention should be made of the Ensemble Class and the part singing.

PROGRAMME.

Part I.

Piano Duet...	Ivy Robinson (Croydon) and Gwendoline Purkess (Waddon)	Diabelli
Violin Duet...	Romance	Mozart-Paganini
	Lionel Evans and Laurie Pritchard (Sutton).	
Song...	'The Gift'...	Behrend
	Stella Bauer (Hove), 8 years old.	
'Cello Solo...	'Zufriedenheit'...	Gultermann
	Greta Whelon (Caterham).	
Piano Solo...	'First Movement' (Sonata)	Clementi
	Hugh Ashley (Wallington).	
Violin Solo	'Ronde Villageoise'...	Conte
	Flora Brown (Beckenham).	
Song...	'The Wings of Night'...	Melrose
	Dorothy Roberts (Croydon), Soprano.	
	Violin Obligato... Lily Paton.	
'Cello Solo	Andante and Finale from 'Concertstück'	Klingel
	Ellen Schumer (Streatham).	
Piano Solo...	'Fantasie in D minor'...	Mozart
	Phyllis Cowing (High Barnet).	
Song...	'An Old Garden'...	Hope Temple
	Mary Roberts (Croydon).	
Violin Solo	'Gavotte'...	Seitz
	Vivian Clare (Sutton), 7 years old.	
Piano Solo...	Gavotte in B flat	Handel
	Ronald Garraway (Waddon)	
Song...	'Bluebells Ringing'...	Raymond
	Stella Bauer (Hove).	
Ensemble Class	'Allegretto'...	Talhurst
	Violins—Misses Brown, Cooper, Paton, Rees, Shilton, Schumer.	
	Masters Clare, Evans, Frith, Pritchard.	
	Smith 'Cello—E. Schumer and G. Whelon.	

Part II.

Song...	'My Ain Folk'...	Lemon
	Marjorie Jordan (Croydon), Contralto.	
Violin Solo	'Lisette'...	Pepini
	Roy Frith (Croydon).	
Part Song...	'Merry June'...	Vincet
	Soprano—E. Ashton, I. Finemore, D. Roberts, P. Clarke.	
	Contralto—M. Jordan, M. Roberts, F. Whittington.	
Piano Solo...	Polonaise in C sharp minor	Chopin
	Dorothy Morfey (Croydon)	
'Cello Solo...	'La Fileuse'...	Dunster
	Ellen Schumer (Streatham).	
Songs	'My Gentle Child'...	Del Riego
	'Birds on Wing'...	German
	Eveline Ashton (Croydon).	
Violin Solo	Finale from Concertino	Bolton
	Lily Paton (Croydon).	
Piano Solo	Adagio and Finale from Sonata	Haydn
	Phyllis Morfey (Croydon).	
Songs	(a) 'Come Raggio di Sol'...	Caldara
	(b) 'How do I know?'...	Quayle
	Florence Whittington (Croydon).	
Violin Solo	Finale from Concerto	Seitz
	Nantie Rees (Norwood).	
Piano Solo	Two Mazurkas	Chopin
	Gwendoline Purkess (Waddon).	
Piano Duet
	Dorothy and Phyllis Morfey (Croydon).	
Song...	'Glorious Devon'...	German
	P. Theobald (Croydon)	
Violin Solo	'Chanson Polonaise'...	Wienlawski
	Marie Schumer (Streatham).	
Vocal Duet	'Maybells'...	Mendelssohn
	D. and M. Roberts.	
	'God Save the King.'	

Two years' absence has not dimmed Herr Kubelik's powers or popularity. At Queen's Hall, on June 12th, he gave Mozart's Concerto in D major with a beautiful tone and delicate phrasing. That Kubelik is far from being merely a master of elegant music was proved by the power and ruggedness with which he played Max Bruch's Scotch Fantasia. In the last group, entirely devoted to Paganini, the violinist seemed to revel in all the difficulties that the violin is heir to. The

effect on his audience was magical, and this without any visible exertion or undue movement of the body.

The first of two recitals was given at Æolian Hall, on June 16th, by Mr. Victor Benham, the American pianist. The programme included a Mozart Fantasia, a Beethoven Sonata, and a Bach Toccata, in addition to Schumann's Fantasia and a Chopin group. Mr. Benham came out of the ordeal with honours. His technique is as masterly as his interpretations are clear and artistic.

Miss Isolene Harvey, a young English artist, made a successful appearance at Bechstein Hall on June 16th. Judging by her performance of César Franck's Sonata in A major for violin and piano, her playing is marked by a sweet, sensitive tone, a facile technique, and an intelligent sense of phrasing. The pianoforte was played by Miss Marie Dvorák, who also contributed some effective solos.

The English String Quartet at Bechstein Hall, on June 17th, gave a Quartet in E minor by Frank Bridge, which received its first public performance. The new work is full of interest and musicianship. While employing the most modern harmonic devices it is strictly classical in form. Of the several movements, that which remains most favourably in the mind is the beautiful Adagio. The quartet party displayed a fine balance of tone, excellent *ensemble*, and unerring intonation.

The programme of Kubelik's second recital at Queen's Hall, on June 23rd, was varied and unfamiliar. The Bach Sonata in A minor had deeper significance than usual, and the intricacies of the Chaconne provided an opportunity for the exhibition of Kubelik's wonderful technical powers. The audience came under the spell of his ease and facility in the brilliant Wieniawski concerto in F sharp minor, and could not refrain from breaking in with applause during the pianoforte interludes. A charming Aria by Moor was most acceptable, and a melodious trifle by Fibich had to be repeated. The Paganini pieces gave a fine ending to a remarkable event.

At her recital at Bechstein Hall, on June 23rd, Miss Gwendoline Pelly confirmed the good impression she created at her former concert by her skilful and artistic violin playing. Both in Schumann's Sonata for violin and pianoforte, in which she was associated with Mr. Charlton Keith, and in Max Bruch's G minor concerto Miss Pelly showed a complete sympathy with the music and her technique was marked by animation and fluency.

At her recital on June 24th, at Bechstein Hall, Miss Eldina Bligh's violin playing displayed all the brilliancy and a little of the inflexibility of a Sevcik pupil. In a Bach Sonata for piano and violin, the two andante were given in a smooth, lyrical manner, and the *presto* with commendable spirit. Beethoven's Romance in G exhibited Miss Bligh's technical dexterity and phrasing.

Miss Ruth Clarkson throughout the violin recital she gave at Æolian Hall, on June 24th, used her persuasive methods and winning personality. Miss Clarkson's sense of accent and rhythm is marked and her technique is sure, but she is a melody player. In the more sadly reflective moments of Max Bruch's Concerto in G minor, and especially in the Adagio, the pleading quality of her tone was very noticeable.

M. Jacques Thibaud, the famous French violinist was at the Bechstein Hall, and gave Bach's 'Chaconne,' Lalo's Spanish Symphony in his programme.

Francesco Santavicca, made his first appearance as a violinist in London at the Queen's Hall, he has a masterful and easy technique, and a tone production that is notable for purity rather than strength. His powers are most conspicuous in the freedom of style and independence of thought with which he interprets his music. He gave amongst other things Grieg's G major Sonata and the A major Concerto by Saint Saëns. Of the two works, the concerto was the more successful, owing to the fact that, dull and monotonous as the music is for the most part, Signor Santavicca performed it with an individuality of treatment that was not without interest.

PROGRAMME.

Prelude and Fugue, C minor	Bach
Concerto in D minor (1st movement; Cadenza by Hummel)	Mozart
(Second piano accompaniment by Miss Briana Prager).	
Prelude, F minor	Chopin
Nocturne, F minor	
Nocturne, F sharp major	
Waltz, C sharp minor	
Scherzo, B minor	Tchathowsky
Humoresque	
Le Rossignol	Liszt
Melodie	Grieg
Schmetterling	
Au Printemps	
Waltz	Kargonoff
Intermezzo	
Impromptu	

Little Effie Kalisz, the ten-year-old pianist, gave further proof of her remarkable ability at Steinway Hall on July 5th. Beginning with a Bach prelude and fugue, she played through an exacting programme with a spirit and command of the keyboard, that were as wonderful as they were interesting from a

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strictly musical standpoint. One was immediately impressed with her technique. In the Mozart her accompanist occasionally overpowered her, Chopin's Nocturne in F minor was delightful, Tchaikowsky we much enjoyed, and Le Rossignol was an opportunity for a brilliant display of her powers. The Grieg was charming, Kargonoff's music was very pleasing but we think hardly classical. She gave two delightful encores one of which was Mendelssohn's Spinnerlied. At the end of the programme she seemed as fresh as when she started.

The Romance of Queen Elizabeth's Violin.

By OLGA RACSTER.

(Continued from page 55).

Elizabeth with a trepidation still unassuaged, peered out into the surrounding darkness, which ominously blackened the air and water. She shivered slightly.

'But the man,' she said with an angry ring in her voice, 'the man must be found, for he alone can tell of the villains who committed this foul deed! Find the man good Curtis, and bring him to me here. Now haste thee!'

Captain Curtis—sensible man—did not go on the Queen's behest, without a mild attempt to annihilate her whim with the batteries of common-sense. As it was, her stubborn determination to find the missing man resulted in a fruitless search that delayed the royal barge until the storm was well upon them before they reached the palace. Great drops of rain, like pearls hurled from heaven, splashed into the river, and a tempestuous current of air sprang up, and ruffled the surface of the water so that it danced wickedly against the sides of the royal barge. Between the deafening thunder and vivid flashes of lightning, Captain Curtis's voice could be heard shouting orders, and, in the midst of the turmoil Elizabeth and Alençon, a pale woman, and an angry man, clasping a voiceless violin, faced each other—silent.

Soon specks of light began to pierce the gloomy darkness. Shortly after, the Palace of Greenwich loomed out upon the water's edge like some gigantic monster out of a fairy-tale.

'Who goes there?'—cried a challenging voice.

'Her Majesty the Queen!' was the reply. Then the barge came to a standstill in front of the royal landing-stage.

CHAPTER XIII.

A REAL sorrow, like the sap in a tree, is wrapped away from prying eyes. We may, like a fir-tree, live in a forest. No matter, not one of the trees near us can solace us with touch or look. In our griefs, as in our pleasures, we are alone; a truism that must have forced itself upon Elizabeth, the day following the attempt on Alençon's life. The gilding of her dream, had been obliterated in the most unforeseen way. Her lover had parted from her angrily, and announced his intention of journeying to Flanders without delay. He himself had suddenly joined forces with the opposing party. And she! There was no one she could appeal to in her dilemma—since Alençon had gone into the enemy's camp. The disappointment was bitter, and doubly galling, when she thought of the disparity of years that existed between herself and her youthful lover. There are moments when the stream of life flows so discordantly, that we become powerless to stem its sunless flow. Then our troubled thoughts heap themselves—frowning—one upon the other. So Elizabeth, when she mentally compared her age with Alençon's, instantly deduced that her lover, once gone, would choose someone whose charms were not *passé* like hers, and that he would never return to her. Never return! What a sting lay in the thought! Even Elizabeth, who was looked upon as a heartless flirt, winced a little, for if the truth had been known, as it most certainly was not—Alençon had introduced a harmonious completeness into her life, that helped many of her imperfections to fall away. She had come more near to a realization of the completeness of love in his presence, than in the companionship of any of her other suitors. Possibly to herself—this woman of will and fancy—owned the truth. To her ministers, she remained an enigma.

In the morning—after the attempt on Alençon's life—came Lord Burghley, and to him the Queen spoke of Alençon's departure on the morrow. She requested that the Earl of Leicester, Lord Hudson, Lord Charles Howard, Lord Thomas Hood and Lord Windsor together with three hundred men, should accompany the French Prince to Flanders. The great man listened quietly to her instructions and said little, but worlds of satisfaction peeped from his eyes.

'I congratulate your Majesty,' was all he vouchsafed.

'Congratulate me, forsooth! Why my Lord?' asked the Queen, arching her delicate eyebrows.

'For the happy turn affairs have taken'—he said. And he hastily left his Sovereign's presence.

It was not long before the members of the court were whispering or babbling this latest news of Alençon's doings. Naturally, criticisms on the matter were freely handed from one to the other. Each time the Queen appeared among them, she was compelled to face their covert scrutiny of herself, for which she was in no mood. Elizabeth secretly invoked the devil to take away the 'grinning fools,' and her attitude towards them was none of the sweetest. Late in the afternoon, as she was passing through a passage leading to her music room, My Lord of Leicester in handsome blue and gold waylaid her. His heart within beat with a certain amount of triumph, but his outward appearance was humble and pleasing. He knelt on one knee before the Queen and bending gracefully over her hand expressed his gratitude for her renewed trust in him, vowing to perform the task she had imposed upon him with loyal affection.

'Dudley,' she said kindly, 'I rely upon thee to watch the Prince's safety on his way to the coast, and to render him all allegiance!'

'As to a king?' queried Leicester.

'As to a king!' reiterated Elizabeth catching the phrase with a certain amount of relish.

Then the Queen continued on her way. At the door of her music room she paused a second to hear Alençon gaily singing a little triolet to his violin's accompaniment.

'Thou art merry, my Lord!' she said, entering the room and interrupting his song.

'*Pardieu!* Madame, a soldier, and a king must be sprightly in the midst of care.'

'A king,' said Elizabeth, fastening on the significant word. 'King of what, My Lord?'

'King of France, Madame!'

'Me thought thou didst aspire to be King of England,' she replied with asperity. 'Forsooth, it seemeth that I have misconstrued thine actions!'

'It seemeth that England needs no king,' Alençon said with an angry bitterness in his voice.

Instead of answering, the Queen turned aside, touched an enigmatic little minor chord, on her virginal, and then took the delicate posy of *La France* roses, Alençon's daily gift.

'Thou art angry?' she queried, looking at him over the heads of the flowers she was smelling!

No reply.

Alençon stood with his back towards her, his arms crossed upon his breast staring

sulkily out of the window. She too was half angry, so she sat down in the great oak chair, and kept silent also. A few paces from Elizabeth stood a small oak table, and upon the table lay Alençon's violin of 'quaint design and carving.' The reflected lights on its polished surface, showed up the grain of the wood to perfection, and shone into the green eyes of the dragon's head, while now and again, a soft breeze from the garden stirred the strings into a murmuring whisper. The graceful thing had always appealed to Elizabeth's sense of the beautiful. Now as her eyes rested upon it, a new thought seemed to suggest itself to her. Alençon's violin! She would make him leave it with her. She liked the pretty thing. So she broke the silence by asking the sulky Prince to play to her. He responded with the best grace his humour would permit, and Elizabeth thanked him for the little jig he proffered.

'Beshrew me, Monsieur, if it is not the prettiest instrument I have yet seen, and played skilfully. We have naught like it in England. Thou hadst best give it to me—as a pledge of thy return.'

The first part of Elizabeth's speech, made little impression upon Alençon, but the moment she mentioned a 'pledge,' he flung down the violin and sprang to his feet ejaculating: 'A pledge! a pledge! *Mon dieu, Madame!* What will you next? Why should I give a pledge where none is vouchsafed to me. *Pardieu!* why should François Valois, a Prince of the House of France, be called upon to give *parole* when the Queen herself concedes none!'

'Tut, tut,' interrupted the Queen imperiously.

But the Prince would not be hindered. He rushed on tumultuously.

'It doth seem that the Queen may exact all the assurances her wayward fancy may suggest, heedless of aught save the accomplishment of her stubborn will. She may dig deep into the hearts of men, insisting that they shall give, give—give. Yet—*sacré tonner*, naught doth she grant in return!'

'How doth thou dare speak thus?' cried the Queen hotly.

(To be continued.)

H. Wilcox-Lawrance's Symphony Orchestra.

PROGRAMME.

'God save the King.'

1st verse (Soprano Solo) Madame Emilie Spadling

2nd verse (Baritone Solo) ... Dr. A. F. Kellett

3rd verse The audience

Overture to 'Egmont,' op. 84 ... Beethoven

- Song (with orchestral accompaniment)—
 'The Two Grenadiers' ... *Schumann*
 Dr. A. F. Kellett.
- Elegie (for solo violin and orchestra), op. 21
Wilcox-Lawrance
 Solo Violin ... Miss Christine Lawrance.
- Song (with orchestral accompaniment)—
 'Bid me discourse' ... *Bishop*
 Madame Emilie Spalding.
- Concertstuck (for piano and orchestra), op. 70
Weber
 Solo Pianiste ... Mrs. W. F. Rawles, L.R.A.M.
- Song 'Beloved, all I have' *Amy Woodford-Finden*
 Mr. Victor A. Bailly.
- Reverie in A flat (for orchestra), op. 30
Wilcox-Lawrance
- Symphony in F (No. 8), op. 93 ... *Beethoven*
- Trio (for two violins and pianoforte)—
 'Ballata' ... *Papini*
 Solo Violins ... Miss Christine Lawrance and
 Miss Mary Kellett.
- Recitative and Air—
 'I will extol Thee' (Eli) ... *Costa*
 Madame Emilie Spalding.
- Suite (for grand orchestra)—
 'Sleeping Beauty' (op. 66a) (No. 5) *Tchaikovsky*
- Song ... 'Thora' ... *Stephen Evans*
 Mr. Victor A. Bailly.
- Grand Festival March ... *Raff*
 First time in or near London.

ON July 1st, to a crowded audience, H. Wilcox-Lawrance gave a musical evening with his well-known Amateur Symphony Orchestra. Admittance was only by invitation, and yet many had to stand at the door end of the hall to obtain a hearing. Madame Emilie Spalding sang with her usual ability and charm, and Dr. Kellett gave a fine rendering of 'The two Grenadiers.' Mr. Victor A. Bailly gave a splendid rendering of his two songs, and it was remarked by many that they would like to hear his fine tenor voice in Wagnerian opera. Mrs. W. F. Rawles, L.R.A.M., was the solo pianiste of the evening, while Dr. Abernethy and Mr. H. Wilcox-Lawrance accompanied some of the items. It should be especially noted that for the first time in or near London, Raff's Grand Festival March was given magnificently. It is a fine work, and should be heard more of. Miss Christine Lawrance played Wilcox-Lawrance's Elegie, op. 21, with power and technique; later she was joined by Miss Mary Kellett in a charming trio. We append some remarks on the Elegie.

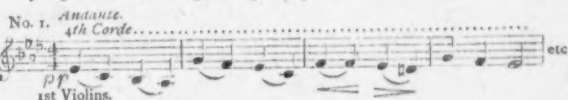
This work, dedicated to the world-famous violinist, Joachim, opens with a few introductory bars for the orchestra, the music being grave and dignified in character. The solo instrument enters at the seventh bar. The accompaniment here is scored for strings and two clarinets, the low notes of the latter instruments giving a striking contrast in colour,

and the counter subject for the oboes at the eleventh bar adds a particularly weird effect to the music. On the return to the above theme an obligato is given to the first horn—the soft velvet tones of this instrument blending well without overpowering the passionate passages written for the solo violin. The second part is in the key of G major—the first oboe here having a distinct Legato melody against the syncopated accompaniment scored entirely for the wood-wind and horns. The usual working out of the subjects follow, and a return to the original theme occurs, played this time *pp*. A short coda, in which fragments of the thematic material used, alternate between the solo instrument and orchestra, played *ppp*, brings this short work to a close.

But the piece de résistance of the evening was beautiful Reverie in A flat, by Wilcox-Lawrance, which, we think, is one of his finest works. The way the wood-wind and strings alternate and combine to express the idea in the verse on which the work is founded, is remarkable.

True beauty dwells in deep retreats
 Whose veil is unremoved
 Till heart with heart in concord beats
 And the lover is beloved.

This work is scored for flutes, oboes, clarinettes, bassoons, two horns, trumpets and tympani. The opening subject



is played on the 4th (G) string by the 1st violins, and is repeated with the oboes, clarinettes, bassoons, and 1st horn—violas and 1st cello having a distinct counter theme—and leads to the second subject in E flat, played by 1st violin, oboe and 1st horns. A modulation is made to G major, and on the return of this second subject in its original key it is given out by the full orchestra. A new theme now occurs in B flat minor for 1st violins, with syncopated accompaniment,



and is answered by the wood-wind, horns and trumpets. These alternating passages continue for a few bars, ever increasing in power, and bring us to a rapid run for strings, *ff*. The wood-wind then (as if—after many attempts—finally succeed in the struggle to retain the melody) continue this subject alone to a full close on the dominant of the original

key, A flat. An episodal passage here occurs for strings only, *pp* and prepares for a return of the first subject. The music becomes agitated in character until the climax is reached with full orchestra *ff*, the wind and strings playing in contrary motion: a sudden pause is made, and after a few pizzicato chords the flutes, oboes and clarinettes play a plaintive passage (really a paraphrase of the first subject), the bassoon following a few bars later, and the melody here is taken up by the oboe and leads us to the coda, the strings, horns, trumpets and drums joining in. The periods of difficulty and uncertainty—as indicated by the wood-wind passages—pass, followed by a calm and quiet restfulness. The final bars are reached by a few chords played by the strings alone—*pp*.

Debussy's 'Pelleas and Melisande.'

M. CLAUDE DEBUSSY'S lyric drama, 'Pelléas and Mélisande,' which shares with Strauss's 'Salome' and 'Electra' the distinction of being one of the three most discussed operas since Wagner wrote 'Parsifal' was produced, for the first time in England, at Covent Garden, on May 21st. The work, which is, of course, a musical version of Maeterlinck's fantastic play, was first heard at the Opéra Comique, Paris, in 1902, and subsequently in America. It is not so much a question of whether the art form evolved by M. Debussy is new—or whether it is true, that matters, but whether he has succeeded in establishing a more equitable and reasonable understanding between drama and music than have his contemporaries and forbears—to all these questions an emphatic 'yes' is the answer. Indeed, from the first note to the final M. Debussy gives the lie direct to Hugo Wolf's famous dictum that described music as a vampire sucking the life blood from poetry. M. Debussy has written a drama of human passion, of human strength and weakness—a drama that is none the less appealing because it is charged with suppressed emotion, expressed in marvellously subtle terms—a drama of real and moving beauty, set in ravishing scenes, that 'Pelléas and Mélisande' establishes its right to be counted among the few great things in music.

M. Debussy has succeeded where others have failed. In that one fact lies the vastness of his achievement. He belongs to no school.

Maeterlinck's play is so well known as to make the repetition of the story unnecessary.

The first touch of drama comes with the second scene of the second act. Hitherto, all has been serenely beautiful, notwithstanding that mutterings of impending doom have been heard in the orchestra. Mélisande tells her first lie about the loss of her wedding ring, and the subsequent scene, in which Golaud compels her to undertake its quest, is sketched in touches that are none the less graphic because they are few and simple.

Henceforth the drama moves with tragic swiftmess. The famous episode when Mélisande at the window in the tower lets fall her hair about her lover's face is, in point of impassioned but restrained ecstasy, only equalled by that of the great 'love' duet, later, which, in its method and treatment, is without parallel in operatic literature. For though the composer here voices the emotions that prompt the protestations of the lovers rather than their utterances, the passion is not the less consuming because it does not burst openly into flame, and the complete silence that follows the avowal of love is—as it has been proclaimed to be—a stroke of genius. The dramatic strength of the scenes where the suspicious Golaud extracts the lover's guilty secret from the child, Yniold, and the tense pathos of the deathbed situation—a situation which has hitherto defied the attempts of every operatic composer to make anything but artificial—must be seen before their extreme naturalness can be understood. Nor will the realist find in the scene where Golaud seizes Mélisande by the hair and forces her to the ground that his needs have been neglected.

'A Mass of Life,'

Frederick Delius.

By CAESAR.

ALTHOUGH Frederick Delius is an Englishman, and his work is well known on the Continent, he has suffered undue neglect at the hands of his fellow countrymen. Until quite recently, in fact, his music was quite unknown in this country. The reason, of course, is not difficult to understand, when we consider the appalling indifference with which the majority of our native composers are treated. A few years ago, I remember, it was announced that Delius's 'Paris' was to be performed at the Queen's Hall Promenade Concerts; but the performance did not take place. Later on I heard that it was owing to the many difficulties which the work presented; whether this *was* the actual reason or not I do not know. However, it was left to Mr. Thomas Beecham to introduce 'Paris,' together with other works of Delius, to

English audiences; and on the 7th June Mr. Beecham brought forward, at the Queen's Hall, this composer's masterpiece, 'A Mass of Life.' The text has been taken from Nietzsche's 'Also sprach Zarathustra,' and arranged by Fritz Cassierer; the composer has laid out his work for four solo voices, double chorus and orchestra. It is not too much to say that this is one of the most remarkable compositions ever performed in London; at the same time, I dare say there were many in the audience to whom it did not appeal, if a certain section of the press is to be any criterion. This was doubtless owing to the fact that the 'Mass of Life' contains no 'tunes'; many people will deny the existence of melody unless it be made up of a series of obvious tunes. Delius's music is, above all, exceedingly refined—perhaps this will preclude London amateurs from being interested in this style of composition; especially when we consider the enormous popularity which certain ancient and modern Italian effusions are enjoying just now at Covent Garden.

The choral writing in the 'Mass of Life' is very difficult and involved, but it is wonderfully impressive and dignified. I have never heard anything which exhibits such strength as the 'Invocation,' which opens the work. By far the greater part of the solo singing fell to the baritone, Mr. Charles W. Clark, who rendered the music with fine perception. Miss Grainger Kerr, to whom the alto music was entrusted, sang artistically. The other soloists, however, did not seem to be particularly successful. The orchestral accompaniments are conceived in a very poetical vein, and the composer practically dispenses with 'leading themes.' It was stated in the programme that he attaches to the theme the same value that a painter does to a stroke of his brush loaded with colour. Nothing more beautiful has ever been written than the 'Nocturne' which concludes the first part. I may also mention the 'Interlude' in the second part, Zarathustra's invocation to his lyre, and the third part, 'At noon in the mountains,' which is exquisite. Very effective is the ending of the work, when Zarathustra delivers his message of encouragement to his disciples; the music is brought to a grand climax, after which it comes to a sudden pianissimo and dies away. I wonder if the time is far off when we shall have another opportunity of hearing it. If choral works of this calibre could only take the place of some of the wearisome oratorios and dismal cantatas with which our Provincial Festivals and Choral Societies seek to entertain us!

The North Staffordshire District Choral

Society were engaged for this occasion, and fully maintained the reputation which North Country Choirs have always enjoyed. They sang with wonderful intelligence and enthusiasm. The orchestra played in a manner beyond all criticism, and a great deal of praise is due to Mr. Beecham who conducted with his customary skill.

Mr. Holbrooke's Concert.

New Works at the Queen's Hall.

MR. JOSEPH HOLBROOKE'S reputation and the growing interest in new British music account for the large audience at Queen's Hall on June 25th. The programme was almost devoted to Holbrooke's works, the majority of which were novelties. A remarkable number of important works stand to his credit. The quality of Mr. Holbrooke's compositions has not deteriorated with quantity, as both his *Prelude to 'Dylan'* and his *'Homage to Edgar Allan Poe'* show markedly increased powers of imagination and expression. The former, which is the introduction to the second section of a *Trilogy* still to be heard, must be described as music of the sea as it laps or rages on the shore.

Mr. Holbrooke produces spontaneously the effect he desires. His methods, however, though ultra-modern, are founded on the solid basis of melody, rhythm and harmony. Representative themes are largely employed in *'Dylan'* and these are both distinctive and contrasted, so that interest is pressed on one by the work. By the use of unfamiliar instruments some quaint, and striking effects are produced. The *'wild fowl'* music was superbly reproduced, and was the most remarkable and telling, being scored by the use of the concertina with the wood-wind. The *'Dylan'* motif is a plaintive theme of much beauty. Like most originators, Mr. Holbrooke has an idiom of his own which is hard to define, and is still harder to find a model for. It is the voice of the new English school. He has always been drawn to the poems of Edgar Allan Poe. His setting to *'The Raven'* brought him into prominent notice nine years ago. Since then *'The Bells'* and his beautiful song, *'Annabel Lee,'* have increased his fame. Another inspiration from the same source was a work in four sections, entitled *'Homage to E. A. Poe,'* which is scored for four solo vocalists, chorus and orchestra. *'The Haunted Palace,'* *'The Hymn to the Virgin'* and the choral parts of *'The City in the Sea'* deserve special praise. There is something of the same rugged fancy and strong descriptive powers seen in both composer and poet that probably accounts for the unusual affinity.

The Soi-Disant Secret of the Violin Makers of Cremona.

By MAURICE MCLEOD.

(Continued from page 55).

He had been informed all about the test, and having satisfied himself that the instrument was really made of such inferior materials, he played it several times, and now and then compared it with his Stradivarius. Joachim was astounded, and said that notwithstanding the execrable materials, it responded easily and had a noble, though not a large, tone, and he added it ought to be tried in a large hall in order to test its volume of tone.

Now, owing to the peculiar materials of which it was made, this violin had a specially large bass bar, and the arching was rather different to the ordinary violin. This would quite sufficiently account for the instrument not having a large tone, and Grossman says that even with all these defects, this instrument equals in volume the tone of the Stainer violins.

Those who are sufficiently interested may see this Seifert instrument at the rooms of the New Cremona Society, 20, Taubentrass, Berlin. The violin is not for sale.

Hence it is clear that in the making of a violin, not age, not the materials nor use are the prime factors for attaining a noble tone and an easy response. No doubt, to get the best results the most suitable materials and the finest varnish should be used, but these, without an acoustically correct proportion between the resonance boards, will not of themselves avail. Those who are well advised will, if they buy an old Italian violin out of order, be careful to see that such an instrument has no radical defect, because no amount of playing on it will remedy or improve this if it is structurally faulty.

Those old fiddles one sees sometimes with a thin veneer or patch inside their backs may be alright, but as a rule the patchwork has been done by some ignorant repairer, who has broken the harmony of the boards, and so destroyed the tone of the violin, and it will cost four or five pounds more to remedy the last man's bad work.

Dr. Grossman says¹ that he, too, used to believe in the influence of age and playing

upon a violin, but that he had taken this statement as an established fact because all dealers, musicians, makers and amateurs had so told him, and it was not until he began to investigate scientifically the physical structure of violins that he found how utterly false this hypothesis was. The fact is, perfect instruments, acoustically, have no need to be played on, and defective instruments are not improved by it.

The attuning of the boards in fifths in the manner of the old Italians, requires considerable technical skill and fine aural qualities. Now you will understand how it is the statement 'a beautiful old Italian violin' means little, because some of the old makers had not the requisite technical skill nor the fine musical faculty for attuning the boards. In fact, the best instruments have given the Italian makers in general, a reputation which they do not deserve as a whole. In our own country we have many admirable makers who struggle desperately between detestable cheap German dumped goods and the expensive Italians, whereas their own violins at fair prices are difficult to market.

Far be it from me to depreciate the old masters, as I have many friends among them. It is only the bunkum that has been talked about them which requires the ferreting wind of criticism to scatter. A violin must sound well and right from the very first. Dealers, sometimes, in order to foist off an expensive old Italian on some young artist, insist that if the weather is wet on the day of the recital, the new violin will sound awful, whilst the Italian will be the same as ever. These are lies. The strings only are affected, and the violins remain the same.

(To be concluded).

'The Demon's Bride.'

A work by Mr. B. Walton O'Donnell, the composer and 'cellist entitled 'The Demon's Bride,' was produced on May 22nd at the Royal Academy, Tenderden Street, which for originality may claim to rank with some operas of recent production. This one, described as a miniature opera in one act, sets itself to depict the yearning of Elsie, who acts in subservient slavery to a band of smugglers, for a little freedom, which is only accomplished by her marrying the demon. The music is clever, dramatic, and humorous by turn, full of colour, while the instrumentation is rich at times and curiously consistent with the subject throughout. More should be heard of this.

¹ 'New Cremona.' Breitkopf & Härtel, London.



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Dead March in Saul...	Handel	Maritana	Wallace	Wedding March ...	Mendelssohn
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